ELEMENTS

OF

MODERN GARDENING.

BRITISH MUSEUM

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OF

MODERN GARDENING:

OR, THE ART OF

LAYING OUT OF PLEASURE GROUNDS,

ORNAMENTING FARMS,

AND

EMBELLISHING THE VIEWS ROUND ABOUT OUR HOUSES.

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BRITISH MUSEUM

ADVERTISEMENT.

THE directions of which theſe pages conſiſt, are ſelected from the labours of men of diſtinguiſhed taſte in Horticulture, viz. Lord Verulam, Sir William Chambers, Evelyn, Millar, Shenſtone, Hamilton, Walpole, Maſon, Burke, Whately, D'Ermenonville, Brown, and others; interſperſed with the Author's own obſervations, the reſult of a life ſpent in the country, ſtudying the embelliſhents of nature; and who being an independent man, and in the line of a gentleman, will be happy to attend any perſon at his ſeat, communicate his ideas, and aſſiſt him in his rural improvements, gratis. A letter left with his Bookſeller, R. Baldwin will reach him.

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ELEMENTS

OF

MODERN GARDENING.

IF the ſtudy of nature be a ſcience, gardening, in the perfection to which the Engliſh have brought it, may be reckoned a branch of it. To torture nature into a thouſand fantaſtick forms, was the ſtudy of former gardening, but, to embelliſh and adorn it, is the province of the preſent. It is impoſſible, in a treatiſe of this kind, to point out to every individual, in what manner his ground may be beſt diſpoſed, that depending upon a number of circumſtances; but, as the deſign of theſe pages is to enable every gentleman to

decorate his little domain, the author flatters himſelf, that the elemental directions here given, will not only unfold his ideas and aſſiſt his taſte, but be found of general uſe; as there are few ſituations, but where moſt of the ſaid directions may be uſefully applied. The ſubject then, ſhall be conſidered under the four great heads of *ground*, *wood*, *water*, and *buildings*.

GROUND.

THE firſt thing to be conſulted by every gentleman, is the poſition and ſhape of his ground; the more irregular that ground is, the more variety and the greater pictureſque beauty, it is capable of. My deſign is not to point out expenſive improvements, but thoſe little embelliſhments almoſt every piece of land will admit of, according to the manner in which it lies. I ſhall not give

give rules for digging of hollows or raiſing of ſwells, but ſhall confine myſelf, where ſuch varieties are admiſſible, to thoſe little aids within the reach of almoſt every man's pocket; not forgetting to hint to men of opulence, ſuch other decorations as certain ſituations are capable of.

To thoſe who mean to embelliſh views in ſight of their houſes, if they are not in poſſeſſion of the land about them, it will be proper to ſecure ſuch parts of it, as are neceſſary to complete the deſign. Where every part round a houſe can be embelliſhed, ſo much the better; but, otherwiſe, where you meet with obſtacles on one ſide, be not diſcouraged; you may purſue your object on another. This done, I would recommend either making a draft of the deſign yourſelf, or getting ſome painter to do it, under your direction, for it will be more prudent to be at the expence of a few drawings, which at the worſt, will ornament a room, than to lay out

your money and not produce the deſign you have in view; and theſe drawings ſhould be coloured, or you cannot properly judge of the effect. I ſpeak now to thoſe who have in contemplation, not to decorate a few detached parts only, but to embelliſh the whole. And under this idea you muſt not begin with detached parts; nor wiſh to retain any particular things that are done, if incompatible with your general plan.

We will begin, then, with ſuch parts as are in view of the houſe. If walls are in your way, down with them, and let your fences be ſunk. If old formal avenues obſtruct you, remove them. An avenue to a gentleman's houſe, has been thought to give it the air of a manſion; and uniform buildings oppoſite to each other, at the entrance, have been erected, to give a diſtant ſpectator the idea of a country ſeat; but as avenues, confined to one view, have a tedious ſameneſs throughout, the wiſhed for proſpect may be produced by other means. A private

road

road is eaſily diſcovered, and if carried through grounds or a park, it is ſufficiently remarkable. Even in a lane, here and there a bench, a painted gate or a ſmall building will declare it. If the entrance only be marked by a lodge or by gates, a little neatneſs throughout the whole progreſs, will retain the impreſſion all along. Theſe things then, out of your way, I mean walls and avenues, take the painter with you, (and let him be an ingenious one in the art of landſcape painting), and if from your beſt room windows any objects ſhould intercept your ſight, go to the top of the houſe and from thence ſelect the beſt diſtance and back ground, preſerving in the piece ſuch of the buildings and plantations as will ſuit the compoſition, for the ſtyle of the whole ſhould be adapted to the character of the country, and correſpond with its preſent ſtate. A man of genius will ſtudy nature a long time, before he begins to compoſe, ſelect her fineſt features, chuſe the beſt points of view, and imprint them ſo

ſtrongly in his imagination, as to bring them before his eyes at any time. It were better to conſider well, than to do and undo, or ſpend your time and money to little purpoſe. The ground before you is like the canvas of a picture, on which you may draw almoſt what you pleaſe. If any thing offend you, you may remove it or conceal it. If there be nothing on your ground, you may fill it to your fancy. Good objects may be retained and the reſt ſupplied. Be contented with what nature affords you, and don't be diſſatisfied at what ſhe refuſes; but make the beſt of what you find. If you cant procure the ſcene you wiſh, retain the prettieſt you can; and if your proſpect be not like that of your neighbours, be pleaſed, that, though it varies from it, it is equally rich and pictureſque.

I WILL ſuppoſe now, that you have examined the country round you, and fixed upon the ſpot to begin your drawing; which ſhould conſiſt at firſt, of the great

great outlines of the principal objects in view; when this is done, I would reconſider it, conſult with people of taſte about the general diſpoſition of it, and embrace thoſe ideas that were the moſt ſimple and natural; for in general ſuch ideas are the beſt.

When your plan is determined by your ſketch, then, from a more finiſhed drawing, a landſcape ſhould be painted; and if the firſt or ſecond has not the effect you wiſh, proceed to a third; for in great undertakings, this is the beſt money laid out, it will ſave you much in the end. To men of taſte and ſtrong diſcernment, and who have no view but to decorate detached parts and add ſome little embelliſhments, this expence may be unneceſſary; but where gentlemen deſign to lay out a great deal of money, the method I have propoſed, will be the beſt and the cheapeſt they can take.

When your landſcape is to your mind, you are to carry the ideas there

into execution. For this purpoſe, place yourſelf in the ſame ſpot where the view was taken, and the drawing made; and though it be difficult to copy in nature, the painting on a canvas; yet you may be able to foreſee the effect, provided you repreſent the elevations of the building or buildings you deſign to erect or reſemble, by laths or rods deſcribing the angles, the ſtrait lines and projecting parts of the roofs. If a building be to be ſeen at a diſtance, this ſkeleton work ſhould be covered with a cloth painted of the ſame colour as the building intended. Thus before you begin to erect, or lay out your money, you may ſee the effect of ſuch erections, and your workmen will more readily enter into your ideas.

So, where you have any doubt of being able to ſee a piece of water, you deſign to bring forward or create, ſpread a white cloth upon the ground, of the ſame form and extent as is expreſſed in your plan; or mark out its boundaries with

with white objects, ſpreading cloths in different parts at the ſame height the water is to ſtand; for it is of importance that you ſhould ſucceed in ſo great an undertaking, as alterin the courſe of water. I would ſay more on this ſubject, but as my plan is not to enter fully into very expenſive improvements, I ſhall drop it. Theſe hints may be ſufficient.

WHERE you are obliged to carry your perſpective beyond the limits of your own ground, you can never make the diſtance your own, but by well incorporating the two parts. The leaſt apparent ſeparation would be a blemiſh. To effect this incorporation, the fences ſhould be ſunk below the level of the ground, in the manner I ſhall hereafter deſcribe.

YOU muſt alſo adapt your ſcenery to the ſtate or character of the country about it; for example, if towns are in the diſtance or back ground, more buildings or reſemblances of buildings ſhould be intro-

introduced into the fore ground, and thoſe in a grander ſtyle; (I ſay *reſemblances*, for if theſe buildings are not to be approached, it is not neceſſary to erect real ones) if villages only riſe in view, fewer buildings, and in a more ſimple ſtyle; if the ſurrounding country be woody, plantations only may be neceſſary, without any buildings at all.

As to the colour of the diſtant grounds; if it be a corn country, you cannot connect it with your own, if your aim be graſs, better than by erecting a Dutch barn backed by a maſs of trees upon the verdure, and throwing a field or two of your own, beyond it next the corn land into cultivation, raiſing the reſemblance of a farm houſe upon it, if there be none near it; and dividing the arable from the paſture land by a hedge. If you wiſh for the appearance of verdure round your houſe; contrive that your graſs land ſhall wind, ſo as to loſe its termination behind a hill, a wood, or a building, and thus wear the face

face of great extent. Should it not be poſſible to contrive the principal view, ſo as to ſee it from the beſt room in your houſe, I would recommend adding a with-drawing-room, or a ſaloon to the manſion, ſo as to take in the landſcape you wiſh to ſee.

HAVING now thrown out theſe general hints (and what I have ſaid of *one* view may be applied to *many*) we will proceed to the detached parts that form the landſcape; and firſt, we will conſider what can be done with the ground itſelf.

1. The moſt difficult poſition of ground about a houſe to manage, is a dead flat, without water; but, even this may be prettily embelliſhed. If the lawn be ſmall, it were better to have it free from clumps, and to plant only a few trees on the ſide or ſides about the pathway, to ſhade the walk, and where the eye may either hang on their beauties, or altogether look beyond them; if the lawn be extenſive, and the boundaries

conſiderable and noble, if they conſiſt of hills or towns, the readineſs with which they are ſeen over ſuch a flat renders it agreeable. Should the boundaries be barren hills, thoſe hills may be dreſſed with detached clumps of firs ſcattered up and down, as in the views from Painſhill at Cobham; or, if the boundary be but one hill, it may be brought to have the effect of ſeveral, by planting a ſerpentine line of firs or other trees, two or three deep, running from one part of the brow obliquely into the bottom, down its ſide, ſo as to repreſent a ſection of a ſpiral line. In ſuch a caſe it would be well to break the outline between the hill and the flat, by a few clumps, that might ſtraggle out ſome way upon the lawn, and, at the ſame time, creep a little up the aſcent. The beautiful effect of ſuch improvements, and, indeed, all improvements riſing from plantations, will not be ſeen immediately; but in faſt growing trees, it will begin to appear in a very few years. Where nature has been bountiful and cloathed ſuch hill or

hills

hills with trees, the effect may be readily produced by thinning thoſe trees where neceſſary and giving relief, where they are too cumbrous to the eye. By concealing the outline or boundary between the hill and the flat, in the manner I have mentioned, the lawn will ſeem to ſpread its way up the hill, in winding glades. A few ſcattered clumps ſhould alſo be planted throughout the flat, in a winding direction, but not ſo near as to look crowded. And if this lawn be kept neat, free from ant or mole-hills, nettles or brambles, which may be eaſily done, whether it be fed or mowed, it will have a ſoft and pleaſing appearance. Such a lawn ſhould be frequently rolled to make it ſmooth and green; no heavy cattle admitted in wet weather to poach it, and when the cattle are taken out, their dung ſhould be ſpread and the coarſe graſs uncropped mown down and carried off.

Or, where it is admiſſible, we may continue theſe flats, as they do in China; dig

dig a foſs round them and throw the earth up, ſo as to make a terrace walk, high enough to ſee the ſcenery of the adjacent country, and to which we ſhould riſe, not by ſteps, but inſenſible ſlopes. In this caſe, the terrace ſhould be ſhut out from the lawn by lofty trees and underwood, and the further ſide of the walk be bordered with ſhrubberies, ſo low as not to obſtruct the view; and the country, over which the eye has a command, ſhould, where this plan is purſued, be decorated.

Besides, the offices and buildings neceſſary for a family may furniſh a number of pleaſing objects in the picture. Round the ſtables emboſomed in wood and partly concealed from view, your houſes may range in a large incloſure; and a pictureſque watering place, under a groupe of well diſpoſed trees, will have no bad effect. The ice-houſe and dairy, ſcreened in the ſame mode, and overrun with ivy, might repreſent an abbey, and an artificial river might wind its way

way in front. A view of a farm-houſe, an orangery, a pretty gardener's lodge, a Dutch barn, a hay-ſtack, a painted ſeat, will enliven the ſcene, or you may add an aviary, a menagerie, or, in the moſt diſtant part, a grot, a cell, a little hermitage, or a cot.

2. Gradual and ſhallow hollows, or concave ground, is generally more ſtriking than ſwells or ſuch as is convex. A hollow ſhews more ſurface than a ſwell, and of courſe, is more capable of embelliſhment; but, a hollow on the ſide of a hill, juſt below its brow, reduces the boundary, between the hill and the hollow, to a narrow ridge, which has an unpleaſing look; and the continuation of the hill, beyond or below the hollow, makes the outline between, a ſharp edge. In this caſe, to connect the hill with the hollow, the edges of the hollow, both above and below, ſhould be rounded off or flattened; for, without ſuch connexion, the hollow, would be little elſe than a hole and appear artificial.

al. In a large ſcale, this rule may not be neceſſary, but within the confines of a garden, a connexion between the different parts of it ſhould be more attended to.

In like manner, where a ſwell deſcends upon a level, if a hollow ſinks from that level, the level forms an abrupt outline, and a little rim marks it but too diſtinctly. To conceal this rim, hollow out a ſhort ſweep at the foot of the ſwell, or round off the edge at the entrance of the hollow. A direct line, then carried over the ſwell, and the level, and through the hollow, will be a ſerpentine, which the ingenious Hogarth has demonſtrated to be the line of beauty. Where ever ground changes its direction, there is a point, where that change takes place, and that point ſhould be always concealed ; and the ground made to appear connected ; but, ſtill there ſhould be no uniformity in ſuch connexion : the ſame ſweep, for inſtance, ſhould not be carried all round the bottom of a ſwell, nor ſhould the ſame roundneſs, be viſible

about

about the whole top of a hollow. Art here would be too apparent. Theſe cavities and rotundities ſhould be varied; different ſhapes and dimenſions ſhould be given to the ground, which a ſpade will readily effect; and though it be formed by art, it ſhould wear the ſemblance of nature.

3. To continue the flat or lawn to the riſe of the hills, if the pleaſure ground, with the addition of a park, does not extend ſo far, and out lying land be in tillage; that land ſhould be laid down in graſs; it will pay as well in this as in grain. To preſerve the connexion and communication between them, the fences, between the two, ſhould be ſunk below the level of the ground. To conceal the line of ſeparation, the hither bank ſhould be kept higher all the way than the bank on the further ſide, ſo as to hide that bank. Theſe fences may be ditches filled with water, or with a palliſade at bottom, riſing no higher than the level of the ground,

and ſcreened, if near an approach, with white or black thorn; or they may be mere ha-has.

. To make a ha-ha, a trench ſhould be dug about four feet deep, perpendicularly down, on the ſide from which you look, and fronted with brick or ſtone; the oppoſite ſide ſhould be gently ſloped from the top to the bottom of the wall; this ſlope ſhould be turfed, and the wall which ſupports the oppoſite ſide, ſhould be covered alſo on its top with green turf, a little raiſed above the ſurface of the ſoil. This is a fence ſufficient to turn any cattle or deer. Cattle indeed may be kept off at leſs expence: inſtead of cutting the trench down perpendicularly on the near ſide and fronting it with a wall, it may anſwer the purpoſe to ſlope both banks and to plant, about half way down on the hither ſlope, a row of thorns, ſo as you defend them while young from the bite of cattle with pointed pales, and keep them, by cutting, from ever

riſing

riſing above the level of the bank on which they grow.

But, the poſition of the ground, the direction in which the fence is to run, and the kind of cattle to be kept off, muſt determine the nature of the fence. If the fence croſſes the eye, thoſe I have mentioned will do, as they will be then inviſible; but ſhould it run in a direction with the eye, or aſcending a hill in front, ſo as the foſs is ſeen, it will be to the laſt degree ugly. In ſuch a caſe, we muſt have recourſe to other expedients. If ſheep are only to be turned, a wire painted green, extended upon poſts, or faſtened to the trees or ſhrubs that border a plantation, or the ground to be fenced, and carried round in an irregular direction, will anſwer the purpoſe; theſe will ſcarcely be ſeen till you come very near them: if horſes or cows, a net work of cordage may be ſubſtituted, or as theſe are liable to quick decay, a double rail

painted of the colour of the ground on which it ſtands, viz. a compoſition of white lead, oker, blue-black, and verdigreaſe. If at any tolerable diſtance, this fence will not be viſible. Should netting or wire be found inſufficient to turn the cattle, a ſtring of feathers faſtened to the upper line will effectually do it.

In the caſe of ſunk fences, to hide the deception more, ſcattered clumps might be ſo diſpoſed, that ſome of the trees ſhould ſtand on one ſide the foſs, and ſome on the other, ſo that the trench may run through the clump. Indeed, where a lawn be not a dead level, the continued outline or boundary might be broken, by a few low extended hillocks; or the ſlope on one ſide, may be continued acroſs the foſs on the other; or where the ground riſes on the further ſide, we may begin the aſcent on the hither, ſo as the aſcent be not enough to ſhew the foſs. Thus will the ſurface be continued entire.

4. If

4. If it be neceſſary to give ſteepneſs to a gentle deſcent, this effect is eaſily produced, by raiſing hillocks upon it, ſo as you make thoſe hillocks lean towards the point to which all the reſt are tending; not exactly ſo in the ſame direction, but inclining to it, more or leſs; for the eye glances from the top of the higheſt ground, to the bottom of the loweſt, and an effect produced by one hillock, will be transfuſed over the whole. Where the direction of the hillocks to one point are ſtrongly marked, in a few principal places, greater liberties may be taken with the reſt, but none ſhould turn a contrary way: for, though ground all falling the ſame way, requires an attention to its general tendency; the eye ſhould not be ſuffered to dart down the whole length, in one direction, but ſhould be windingly conducted gradually towards the point of view. Channels through hillocks in like manner ſhould wind their way, gradually varying, both in form and dimenſions.

Where the deſcent be not ſteep enough, or too much ſo, by the introduction of a hillock, we can accelerate the fall; or, we can ſlacken it, by breaking the ground into parts, and altering the direction or tendency of ſome of the ſwells, by inclining them from their general direction; nay, by turning them quite away, we may even change the courſe of the whole deſcent.

5. Where a public road unavoidably lies near your houſe, conſider it not as a misfortune, it may be made to animate the picture; a ſunk fence on both ſides the road will prevent any injury that may be done you, any obſtruction to your view, or any break in the connexion with the objects on the other ſide of it; and the moving ſcene will be entertaining. If it diſguſts you, you may perhaps conceal the whole or any part of it with groupes of trees; and if you wiſh to extend your garden or pleaſure-ground beyond it, where the road lies low, it may be done by a bridge thrown over it; where

it

it lies high, by an arch-way under it.

6. In improving and altering the face of land, the general ſtyle muſt be attended to and preſerved, if poſſible, throughout. If ground be naturally bold, inſipid, rude, broken, or uniform, any variety introduced incompatible with thoſe characters, will ſerve only to weaken one idea, without creating another. Inequality of ground cannot be kept up by a few ſcattered hillocks, nor a fine dreſſed form preſerved in rough, deep breaks. endeavour therefore to preſerve the ſame ſtyle throughout; but, in doing this, avoid, if poſſible, a ſameneſs; for land ſeldom lies beautiful or natural, without variety, or even without contraſt; variety, however, muſt not fall away into abſurdity, nor contraſt into contradiction. Beſide diſtinctions in the *ſhape* of ground, variety will be deſirable in poſition and dimenſion. Poſition will often alter an effect, though the figure be the ſame; and ſize will alſo correct a diſagreeable

appearance, occaſioned by a too cloſe reſemblance of figure. For example, a deſcent reſembling ſteps may be remedied, by making thoſe ſteps differ in height and length, and a very little labour will effect it. The beauty of a large hill, ſeen from below, is often loſt by the regularity of its brow. A large knowl thrown up, deſcending lower in ſome places than others, and rooted in the hill at different points, will deſtroy that regularity, and produce a pleaſing effect. Small hillocks will not do it. Or, the ſame end may be brought about, by carrying on a hollow obliquely on the ſide upwards, cutting the brow; or, advancing the brow in one place, and throwing it back in another; for, by making a ſecond ridge, a little way down the ſide, caſting the ground above it into a different direction to the general deſcent of the hill, the effect before-mentioned may likewiſe be produced; ſo may it, by a clump of large trees, without any change in the ground at all. Little clumps along a brow will not do; but a large maſs or two of trees,

dividing

dividing the line unequally, will anſwer the purpoſe; for, on brows which totally exclude a view, bold plantations may be made. In like manner, may diſagreeable hollows be obviated, by planting trees in the bottom ; the heads of which will fill up the vacuity, without deſtroying the beautiful irregularity. And, as by planting trees in a hollow, we may leſſen the depth ; ſo may we add to the apparent height of a ſwell or riſing ground, by covering it with trees, ſuch as are of humble growth in front, the hinder ones taller and taller as they retire : but, to avoid an artificial appearance, the clump ſhould ſpread a little below the riſing. Trees will alſo vary the tendency of an awkward deſcent, by planting ſome obliquely acroſs it ; I ſay, *obliquely*, for, to cut it in rectangular or parallel lines, will be unnatural and ſtiff. Hedges and plantations, carried over uneven ground, often make the irregularity more conſpicuous and beautiful, and a line of trees, on the edge of a ſudden fall, will give it depth and ſublimity.

WOOD.

THOUGH I have mentioned wood in the foregoing directions, it has been only *en paſſant*, ground being there the principal conſideration. Prior, however, to our enquiry into the effect of trees, we will examine their apparent characters and diſtinctions.

1. SOME branch ſo much, and their foliage is ſo thick, as at a diſtance to give them the appearance of ſolidity. Of this claſs, are the oak, the elm, the beech, the lilac, and ſeringa. Others are more ſparing of leaves and branches, of courſe ſeem more light, as the aſh, the Lombardy poplar, the arbele, the birch, the common arbor-vitæ and the tamariſk. The bladder-nut, and the aſhen-leaved maple are a medium between the two.

SOME

Some there are whoſe branches begin from the ground and riſe up conically, as the larch, the cedar of Lebanon and the holly; ſome ſwell in the middle and diminiſh at both ends, as the Weymouth pine, the mountain aſh, the cypreſs, and the lilac; and ſome are irregularly buſhy, from top to bottom, as the evergreen oak, the Virginian cedar and the Guelder-roſe. In proportion to the height, the baſe of the cypreſs is very ſmall to the baſe of the cedar of Lebanon, and yet both begin to branch from the ground. With reſpect to their heads, ſome riſe in ſlender cones, as many of the fir tribe; ſome in broad cones, as the horſe-cheſnut; ſome are round at top, as the ſtone pine, and ſome irregular, as the elm.

The branches of ſome ſpread horizontally, as the oak, the mountain-cedar, and the ſpruce and ſilver firs; others tend upwards, as the almond, the cypreſs, the oriental arbor-vitæ, the willow, and ſome of the brooms; the branches of others fall obliquely, as the lime and the

acacia

acacia; and others directly down, as the weeping willow, the birch, the larch and the laburnum.

2. NEXT, as to their colours. Of a dark green, are the horſe-cheſnut, and the yew; of a light green, the lime and the laurel; ſome have a brown tinge, as the Virginian cedar; ſome are tinged with white, as the aſh, the arbele, and the ſage tree, and ſome with yellow, as the aſhen-leaved maple, and the Chineſe arbor-vitæ. Theſe are the great diſtinctions, but there are ſometimes other differences in trees, worthy attention in the choice of them, as in the turn of the branches, the form and ſize of the foliage, and its gloſſineſs; but theſe minute varieties are not neceſſary, but in ſhrubberries near the eye. Difference in the ſhade of greens may alſo be conſidered as of little conſequence, in diſtant views: indeed along the narrow outline of a wood, variety of tints are not ſo material; but in a hanging wood, whoſe great breadth of top is ſeen, they are of more importance. We become

ſenſible

ſenſible of this in autumn, when the leaves begin to fade, and when a variety of tints, properly blended, form very beautiful maſſes; it is then, and then only, we can ſelect with taſte; and this is as viſible in a nurſery, as in a wood; but, as theſe directions are rather beyond my plan, which is not to point out modes of planting of woods, whoſe beauty will not be diſcoverable for many years; and, as at a diſtance, the diverſity of colour riſes more from the different accidents of light, than from the variety of greens, I ſhall only obſerve, that in planting of ſhrubberries in garden and home-ſcenes, it is adviſeable to plant the darker greens behind, as a ground to ſet off the lighter ones, and that ſuch as are of an humble growth, ſhould be planted in front, and thoſe of a higher, gradually inwards, that the tops of all may be ſeen at one view.

3. In forming of clumps, it would be wrong to plant together the mountain cedar

cedar, the pine and ſilver fir, and others whoſe branches grow horziontally, as they would indent into each other, and cut diſagreeably upon the plants behind them; nor ſhould the horizontal branched trees be mixed with the upright ones, nor with thoſe that fall; but the oak, the elm, the beech, the tulip tree, the ſycamore, the plane, the maple, the Indian cheſnut, the weſtern walnut, the arbele, the lime, and all thoſe whoſe luxuriant foliage, hide the direction of their branches, will aſſemble well together, and by a combination of their tints, form one grand group of rich verdure.

DISTANT clumps may be rendered more or leſs viſible by their ſhades of green, in certain lights; for, objects growing fainter as they retire from the eye, a regular gradation from one tint to another, from dark to light, will encreaſe the apparent length of a continued plantation. But, of this we have ſaid enough. All I would further recommend

mend upon the ſubject is, not to introduce foreign trees, except as a curioſity. They are not only expenſive, difficult to raiſe, and more ſo to preſerve; but, they do not ſuit with the trees of this country. Nature ſhould be our guide in all things, and ſhe has planted poplar, willow, and alder by the water ſide; elm, and fir in the fields; oak, and beech in foreſts; and pine, cedar, birch, and juniper upon rock and barren ground.

4. One of the moſt beautiful objects in nature is the ſurface of a wood, hanging on the ſide of a hill, and ſeen from below. But, if the brow appears above it, it loſes much of its magnificence. To continue it therefore, till it loſes itſelf in the horrizon, is generally deſireable; and the greater the variety in this ſurface, the more beautiful it is. If ſome trees are higher than others, it breaks any ſmooth continuity of ſurface, and if in the maſs of green there are many ſhades or tints, ſuch

ſhades

ſhades will, in appearence, break it more ſo.

In rearing a young wood, it may be formed as fancy directs, and in old woods, there are many places, where the trees may be either thinned or thickened; and the characteriſtic diſtinctions before-mentioned, will teach us what to plant, and what to take away; for, it often happens that the removal of two or three trees will accompliſh our deſign. A ſcattered tree or two, if ſingled out from the reſt will ſhew that the wood in view conſiſts of timber, and thus create an idea of ſublimity, which a ſhrubby thicket, carrying almoſt the ſame appearance, would fail to do. The thicker the ſurface of a wood be, generally ſpeaking, the greater idea of grandeur it conveys; of courſe, any tree or trees that may be thin of boughs and leaves, thoſe, whoſe branches tend upwards, or whoſe heads riſe in ſlender cones, have more the look of airineſs than importance, are blemiſhes in a wood, where magnificence is the great

great idea, and ſhould be removed. It may make a gap, but ſuch gaps under certain circumſtances, may be beauties.

In romantic ſituations, where very broken ground is to be overſpread with trees, it will have a good effect to mark the inequalities of the ground on the ſurface of the wood; rudeneſs not greatneſs being in this caſe the prevailing idea. Our aim here muſt be to disjoint, rather than connect; of courſe, a deep hollow may be ſhewn by dark greens; or an abrupt bank, by a riſing ſtage of lofty elms; or a ſharp ridge, by a narrow line of conical firs.

Where there is a hanging wood, thin of foreſt trees, and ſeen from an eminence above it, every diſtant tree has its beauty. Difference in the growth of trees is here a variety. Unlike a thick wood, whoſe maſſineſs is its greateſt perfection, each tree here ſhould be conſidered as a diſtinct object, unleſs in clumps or cluſters, and then all that compoſe the

clump or cluſter muſt agree; but the cluſters themſelves ſhould be ſtrongly contraſted.

And not only the ſurface of a wood ſhould be attended to, but the *outline*. This is more in our power, and may be rendered as beautiful as we can wiſh. To effect this, let us make it irregular, not in ſweeps, or in ſemicircles, but rather in breaks and in angles. One deep receſs, one bold prominence, produces a better effect, than a number of ſmaller inequalities. The extent of a large wood upon a level, is better ſhewn, by a deep winding receſs, which leaves the imagination to trace it, than by any other contrivance. Where the wood is ſhallow, it may be made to ſeem deeper, by adding here and there a clump, as apparent prominences from it. Where the two oppoſite points of an entrance or inlet into a wood, reſemble each other, and project equally, it carries the face of a cut. To avoid this, remove ſome of the trees from one, that the other may

ſeemingly

ſeemingly project the more. Though theſe breaks ſhould be rendered rather angular than ſerpentine, I would not have the point of the angle very ſharp, but as it were, blunted or ſoftened down. A few ſingle trees ſkirting the great outline of a wood, render it pleaſing, and more particularly, when they croſs the whole breadth of a deep receſs. The receſs diſcovered through the ſtems has a fine effect. If this be beautiful in a wood, much more ſo will it be in a Grove,

5. WHERE order and regularity is perhaps one of its greateſt beauties; a grove being an aſſemblage of ſtately trees, where differences in their ſhape, and colour of their foliage, is rather a blemiſh than a perfection. The great interior beauty of a grove conſiſts in the variety of diſtances at which the trees ſtand from each other. Some ſhould gather into groupes; others ſhould ſpread from each other, and leave occaſionally an open glade; while others

ſhould ſtand ſo cloſe together, as ſcarce to leave a paſſage between them. The effect of this is ſtrongly ſeen at Claremont, the ſeat of Lord Clive near Eſher in Surry, where the walk to the cottage is the moſt beautiful part of the garden. Groves being deſigned to ſit or ſaunter in during the mid-day ſun, a ſeat here and there is a proper ornament, and if the woodbine climbs about the trees and is ſeen interwoven in their branches, it will add to their delightfulneſs.

CHINESE groves are open, and adorned with every kind of natural beauty; they are commonly on uneven ground, but not rugged; either on a flat, raiſed in many gentle ſwells, on the eaſy aſcent of a hill commanding rich views, or in dales ſurrounded with wood, and watered with rivulets. In the open parts of theſe groves they have a variety of flowers. Such a grove may be eaſily formed from a wood, little more being neceſſary, than to grub up the underwood, cut and ſmooth the ways, occaſionally thin

thin or thicken the trees, open receſſes, decorate them with objects, and interſperſe a few plantations with proper ſhrubs and flowers.

6. CLUMPS are cluſters of trees, and appear to the beſt advantage, when their heads unite, ſo as to ſeem but one large tree; of courſe, clumps of firs are not ſo pleaſing as when compoſed of other trees. A clump of firs looks beſt when the trees are planted in ſucceſſion, not in cluſters, and are extended rather in length than in breadth.

THREE trees ſtanding together, muſt form either a right line or a triangle, regularities that are unpleaſing. To avoid this, their diſtance ſhould be different, and was one tree lower than the other two, it would be better ſtill.

A SINGLE clump has a very noble effect juſt at the point of an abrupt hill, or on a promontory into a lake or river; but clumps below the eye, as they form

no ſurface of wood, loſe much of their beauty; nothing being ſo poor as a proſpect dotted with many clumps.

THERE is very little beauty in ſingle trees ſcattered up and down; all that can be ſaid in their favour is, that provided they do not ſtand in regular rows, they are ſo far from having any appearance of art, that any diſpoſition of them is ſure to be natural.

WATER.

1. HAPPY is the ſituation, where, to inequality of ground, flows plenty of running water; but where there is a deficiency, we make canals to reſemble it. Under this idea, the two banks of a canal or river ſhould by no means be of a concave form, for though the termination is concealed, this piece of water ſeems

ſeems intended to ſurround and meet, whereas if they are nearly parallel, they ſuggeſt the idea of continuation. Under a notion of encreaſing the expanſe, bold ſweeps have been given to rivers, which have thus converted them into trifling pools. When the water of a river therefore breaks in upon the land on one ſide, if it does not retreat from the other proportionably, it ſhould, at leaſt, on that other ſide, be ſuffered to continue its former direction; or, if that ſhould be convex, it may be ſtraitened, for the progreſſive appearance of the water ſhould be kept up. It does not follow, however, from this, that it would be wrong to conceal any part of its courſe. A river is never ſeen to better effect, than when loſt in a wood, or retreating behind a hill; nor better ſituated, than when running under the ſide of a wood, and affording a delightful walk on its banks, under the ſhade of trees reaching to the water's edge.

PONDS or canals have been formed,

and made to reſemble rivers retiring from view. Now, as no rivers can be handſome with high banks, the banks of ſuch pond or canal, ſhould be either levelled to the water's edge, or the water ſhould be penned up in ſome concealed place, ſo as to keep the channel always full. Where the volume of water is ſufficiently large, and you cannot conceal the dam, a pictureſque mill is a pleaſing object, and will pay well for the erection.

To conceal the end of a canal, ſo as to make it reſemble a river, if no natural means offer, we may have recourſe to different contrivances; ſuch as making it appear to run from under a rock, or by throwing a ſtone bridge over it, and cloſing up the arches on one ſide. In this laſt caſe, the darkneſs occaſioned by the depth of the arches, will prevent our ſeeing that the water does not actually run under them; and if we ſurround the bridge with thick wood, or erect a building upon it, the diſcontinu-

ation

ation will not be ſeen, even in going over it.

If it be required to bring water out of an adjoining river that lies below the level of your ground, in order to form an artificial one; it is to be done by damming up the river where you can, to a certain height, and raiſing the water ſtill higher, either by a fire engine, or a water-wheel called Archimedes's ſcrew, which takes it up at the circumference and throws it out at the centre; of courſe, the height it is to be raiſed depends upon the diameter of the wheel. Such a wheel may be ſeen at Painſhill, Cobham.

To make room for an iſland, it may be neceſſary to widen a river every way; but the character of a running ſtream is ſtill preſerved by the current on each ſide. The ſame freedom may be taken, where one ſtream joins another, and this addition of water will account for its breadth in that place; but care muſt be taken, not to make it ſo wide, as that the

the water in one place ſhall appear to fall into a pool, and to iſſue out of that pool into another. It ſhould ſeem to keep nearly the ſame breadth for ſome diſtance. If it diminiſhes apace, it will ſeem haſtening to an end, and wear the appearance rather of a creek, than of a ſtream.

All ſmall bays or receſſes in which the current of a river is loſt, are defects; but, a head-land which only turns, or contracts the ſtream, though it forms a kind of bay, is not ſo: ſuch a bay has a current, and is far from conveying an idea of ſtagnation.

By draining very marſhy land, artificial rivers may be eaſily made in the lower ground, and the draining of ſuch land will amply compenſate for the expence attending it; but be aſſured, it is better to have no water at all, than water ill-coloured.

In order to prevent the inconvenin ces ariſ-

ariſing from ſtagnant water, the Chineſe contrive to create a ſupply, even where there is none; this they do, by conveying the diſcharged water back through ſubterraneous drains into reſervoirs, and raiſing it again into the lake or river.

To prevent ſcum or weeds floating upon the ſurface of water, the water ſhould, at leaſt, be five or ſix feet deep; or ſwans and other aquatic birds, that feed upon weeds, be kept upon it, to keep them under.

2. WHAT would be a defect in rivers, in pools, or lakes will be a beauty. The more a lake ſpreads, the handſomer it is, and nothing has a finer effect, than a very large piece of water, with the ſhore on the further ſide riſing from it in wood, and decorated with a building. To reduce this idea into a ſmaller ſcale, if the length of a piece of water be too great for its breadth, ſo as to deſtroy all appearance of circuity, the breadth may be favoured, by keepingdown the banks; and the

the extremities ſhould be concealed, and lead us to ſuppoſe they are beyond our view. On this principle, where the pool is too ſmall, if the extremities be concealed, a low ſhore will apparently encreaſe the breadth of it.

An irregular ſhore is the beſt form a a lake can be made to take, but too many bays, creeks, or head-lands would deſtroy its beauty. An iſland or two may be admitted; though even ſo ſmall, as only to contain one or two weeping willows, birch, larch, laburnum, or other pendant plants hanging over the water; but too many of theſe are equally bad.

Sedgy land that has little or nothing of any value to the owner, may be drained, as I ſaid before; or, by raiſing a head or bank at its extremity, it may be eaſily overflowed, and lakes of conſiderable dimenſions may be formed, with great advantage as well in point of profit, as of pleaſure: for the fiſh will pay ſix or

ſeven pounds an acre; and wherever it may be neceſſary to dig, in order to give the water a proper depth, the earth may be raiſed into iſlands of various ſhapes, which will enrich and beautify the ſcene.

3. DAMS to pen up water were formerly difficult and expenſive to make; but we are indebted to the ingenious Mr. Brindley for a readier and cheaper method of conſtructing them. It is called *puddling*, and conſiſts in turning and ſoaking of the ſoil, be it of what land it will, in the manner in which we temper mortar. The operation is thus performed. Dig a deep perpendicular trench about four feet wide; in this, if contiguous to water, the water will riſe preſently; into this trench, throw again, by degrees, the ſoil you have dug out, turning it, trampling and beating it with ſhovels and ſpades, as if it were mortar; by which means it becomes perfectly viſcous and clings ſo together, that when dry it will be water proof. This is to

be

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be

be continued till the trench is filled to the top.

4. THOUGH the windings of a river are deſcriptive of its courſe, if theſe windings be too ſudden or too many, the current is impeded, and the idea of progreſſion leſſens. Such currents united, reſemble pools of ſtagnant water. A long reach is a great beauty, and affords an opportunity of giving various forms to its banks, which ſhould by no means run parallel to each other, leſt ſuch reach reſemble an artificial canal. Great breadth, indeed, or a bridge thrown acroſs it, may obviate that idea; but where this is impracticable, ſuch an idea ſhould be deſtroyed by the outline of the banks. A very ſmall curvature will effect this; a large one would not anſwer the purpoſe, unleſs where the ſtream turns its courſe, in which caſe, ſhould it bend with a ſharp angle on one ſhore, a large curvature on the other would be a beauty. To render it natural, the river ſhould alſo be widened

on

on the inner ſide of its bend, it being the nature of water, driven out of its courſe, to daſh and break in upon the oppoſite bank. On the other ſide, the angle ought to be an obtuſe one, for any thing leſs would check the idea of progreſſion.

To further that idea is one uſe of bridges, which give, as it were, both length and depth to the ſtream. Where they are thrown over an arm of a lake, or over a canal, it is done to make ſuch lake or canal reſemble a river; and where the extremities of ſuch water are concealed, it generally produces the deſired effect. But, in building a bridge for this purpoſe, care ſhould be taken to make the deception natural. A bridge ſtraddling in the air, where the quantity of water does not account for it, is abſurd; a lofty arch has been thrown over a piece of water, to admit a view of a woody ſhore beneath it; but, if we wiſh to imitate nature, the idea is prepoſterous. The common foot bridge, conſiſting

ing only of planks and a hand rail, is much more pictureſque and natural; and if it be not too low upon the water, will be far from mean. No other kind of bridge will ſuggeſt the idea of a ruin ſo perfectly; it ſeems too plain for an ornament; too obſcure for a diſguiſe. To ornament it therefore, would be deſtroying the intent. It ſhould be painted with ſome dark colour. If a ſtone bridge is adopted for ornament, a gentle riſe is better than a more elevated one; it ſhould ſeem to riſe out of the banks, and to be placed there for uſe; and to give it the appearance of long ſtanding, the ends ſhould be loſt in hillocks or thickets.

WHERE a romantic ſcene is ſtudied, nothing is prettier or more pictureſque than a ſtone bridge with two or three arches broke down in the middle, and the vacancy ſupplied by a plank or two, with a hand rail.

WHERE magnificence and elegance indeed

indeed be the object, ſtone bridges with colonades may be adopted; but, as the deſign of theſe pages is not to point out expenſive improvements, we ſhall not enter into the idea.

One bridge is generally more beautiful than many, but in ſome views, two or three may be admitted; as where the ſtream is ſuppoſed to turn often. Here, to ſhew the paſſage *over* one, and *under* another, produces a pleaſing effect. A bridge, which, owing to a bend in the river, is backed with wood or riſing ground, is ſufficiently different from one through which nothing can be ſeen but water and ſky. A cluſter of trees ſo ſituated, as to ſhew the ſtems beneath, and the heads above a bridge, is pleaſing to the eye, and ſufficiently varied from one ſtanding quite ſimple and unattended.

5. Water is ſo univerſally admired in a proſpect, that to conceal it has been thought a crime againſt nature; but in large ſcales, to hide part of a river by a

wood, ſuffering it to be ſeen winding its way through it, is not without its beauties. Now, if a large river may ſometimes be conducted through a wood, as is the caſe at Wotton, Mr. Grenville's ſeat at Ayleſbury, a ſmaller ſtream may certainly be often. In conducting a rill through a wood or elſewhere, the more difficulty we oppoſe to its way, the more it winds; the greater oppoſition we give it to ſtruggle with, the better; for the mind, in tracing the little ſtream through all its intricacies, finds an amuſement in contemplating the obſtructions it meets with, and is pleaſed to ſee it puzzle out its way through a variety of impediments. The ear alſo has its ſhare of amuſement; the murmurs of a rill, its ripling through a rough channel, its gurgling on a fall, and ſplaſhing on a gentle ſlope, are melodies in which the ear delights. Now, it is eaſy to bring all this about. If the tide of the current be rough, and ſtones will readily make it ſo, mere declivity will create a ripling; if it fall but a few inches,

inches, or forcibly bubbles up from a little hollow, it will have occaſionally a deep gurgling ſound, the more pleaſing from its being not continued; and the moſt trifling obſtruction upon an even gentle ſlope, will give it the flat tone of ſplaſhing. Try them by the ear; we may weaken or encreaſe the ſound almoſt at pleaſure; a ſingle ſtone, a few pebbles will frequently effect it.

6. WHERE there is water in abundance laying high, and the ground irregular, there is free ſcope for improvement. It may be dammed up on the brink of a precipice, and be made to precipitate itſelf over a rocky ſurface, in apparent cataracts, into the valley beneath, where it may foam and whirl among large ſtones or rocks, till it falls down other precipices, and buries itſelf in the gloom of an impenetrable foreſt; or it may be made to fall over a level in one continued ſheet, ſmooth as glaſs, and forming an arch, leaving a conſiderable ſpace between the precipice and the falling water;

when the wall of the precipice, if rocky, may be hollowed out in grottos, and the ground underneath be adorned with graſs plots and flowers.

SINGLE ſheets of water, unleſs they be vaſt, and the height from which they fall a great one, are generally too formal and artificial. They are leſs exceptionable if broken into parts, which a ſtrong ſtructure of large rough ſtones, properly placed, will do. In this caſe, the more irregular the direction of the fall, the more rocky obſtructions you throw in its way, the finer will be the effect. Inſtead of a caſcade, you will have a tremendous foaming cataract, and its roar, if redoubled by any neighbouring hill or wood, will not only be awful, but magnificent.

WHERE in the falling of water, it forms a white faom, ſuch foam is beſt ſhewn againſt a back ground of rock or ſky; but where it falls in a wood, a receſs ſhould be formed for it, with a maſs

maſs of trees in front, ſo as to caſt a dim light on ſuch foam; for if ſeen at a diſtance on a dark ground, the dead white will make a diſagreable ſpot in the landſcape.

ALL this may be brought about at very little expence. It is the buſineſs of the planner, to ſtudy the natural poſition of his materials, and aſſiſt nature in its progreſs. Nay, ſeveral little falls are more pictureſque, and of courſe preferable to one great caſcade, which is but too regular both in figure and motion. Where the beginning of the fall cannot be otherwiſe than tame or gentle, it were better to hide it from the view, and let it not be ſeen till it roughens, and begins to froth and foam. This may eaſily be done, if it iſſues from a wood; or, if in an open place, by concealing it under the arch of a low broad bridge.

7. ROCKS are ſo much out of our command, that little can be done with them more than I have mentioned; but,

perhaps you may be enabled to make a river or lake at the foot of them, into which caſcades may fall, or ſmall pieces of rock, if required, may be there removed. The Chineſe, to whom the greateſt expence is no object, will tranſform their hills into rocks by incruſtations of ſtone, judiciouſly mixed with turf, fern, wild ſhrubs, and foreſt trees; but, if you wiſh to remove any ſmall piece of rock, it may be done in the following manner. After chuſing one of a form which will ſuit the place it is deſigned for, break it into ſuch pieces as can be carried, taking care to number each piece exactly, and putting them together again, agreeable to their numbers; run ſome black mortar between the joints, and whilſt the plaſter is wet, throw ſome ſand, taken from the place where the rock ſtood, on all the joinings which appear; then cover the defects, or where the parts do not nicely join, with heath.

WHERE the ground is rocky, there is generally

generally plenty of water; of courſe water falls, caſcades, and cataracts are natural to it. To thoſe who are in poſſeſſion of ſuch ſituations, I would recommend a view of Middleton dale near Chatſworth, Matlock in Derbyſhire, the ſcene of the New Weir on the road near Symond's Gate between Roſs and Monmouth, and Dovedale near Aſhbourne in Derbyſhire. Should any rocky ſcene occur within the precincts of a park or pleaſure-ground, great pains ſhould be taken to meliorate the ſoil, where there is any to meliorate, for without ſome vegetation among rocks, they only create wonder. Shrubs or buſhes will ſupply the place of trees, and the thickets may be extended, by pyracantha, ivy, or vines, which may be made to creep up the ſides of the rocks, or cluſter on the top. Moſs, ground-ivy, fern, ſtone-crop, common houſe-leek, various other ſorts of the ſedum, crane's-bill, dwarf box, rock-roſes and broom, will thrive in ſuch places and be a good ſubſtitute for other plants; and where there

are crevices, they may be filled with earth, and a pine or other trees may be rooted in them. To ſoften the ſcene, an apparent cottage or two may be erected among them, a hermitage, or an idol temple; for where there are dwellings, the proſpect cannot be very dreary. A few goats browſing here and there on the eminences, and a winding path or two, will alſo enliven and chear the ſcene.

8. To form the ſublime, where there are trees upon or between the rocks, it may be worth while to cut down ſeveral, provided, by ſo doing, we can ſhew one ſeemingly rooted in the ſtone; and perhaps the removal of a little bruſh wood, may exhibit the alarming diſpoſition of a rock ſtrongly undermined or ſuſpended; and ſhould there be any ſoil above the brow of ſuch a rock, a little underwood, or a few trees planted and impending over it, will add to the idea. Yews and ſhabby firs ſhould be ſcattered where they can, and to ſhew a withering

withering tree, all ſhould be cleared away before it. A houſe built on the edge of a precipice will make the ſituation more formidable, and ſteepneſs may be rendered greater, by carrying a path aſlant upon the ſide; a rail upon the brow of a perpendicular fall, intimating a dangerous height; or by a common foot bridge thrown over a cleft between two rocks. Theſe will carry the imagination to the ſpot, and ſhew all the horror of the height.

BUILDINGS.

To enter into the nature of building, is rather digreſſing from my plan, which is improvement at a ſmall expence; but modern gardening having made buildings faſhionable, I will throw out a few hints upon the ſubject, and point out ſuch as may be erected without much coſt

coſt. As to towers, Grecian temples, Gothic churches, Turkiſh moſques, ruins, triumphal arches, Egyptian obeliſks, Chineſe pyramids, and all other devices which an opulent owner, and the ingenuity of an architect can invent, I ſhall have nothing to do with; my deſign is to copy and aſſiſt nature. In great ſcales, where an extended heath, a dreary moor, or a vaſt plain be in proſpect, objects which catch the eye may there ſupply the want of variety, and none can anſwer the purpoſe ſo well as buildings; but a cottage, and a few trees about it, is a more natural object than a pile of ruins. An imitation of an antient Britiſh monument is a pretty device, and may be raiſed at a ſmall expence; the materials may be brick or timber plaſtered over. In a garden indeed, where all is ſacrificed to ornament, any foreign building may be introduced; but few will bear more than two or three, though numbers are often ſeen.—Where the owner will have them, it were better to obſcure them a little from

from the view, by emboſoming them in, or backing them with, lofty trees. And they never have ſo good an effect when viewed in front, as when ſeen in an angular poſition.

In the erection of buildings, there are ſeveral things to be attended to; their ſituation, their ſize, the deſign of them and their effect.

In their *ſituation*, that ought to be preferred, that will ſhew the building beſt; and the building ſhould be adapted to the ſituation. We ſhould not place a caſtle in a bottom; nor a hermitage on a public road. A noble ſcene may be decorated with a temple; a rural one with a cottage; an awful, or ſolitary one, with a hermitage, or grotto; an eminence may be graced with a caſtle, wearing the appearance of antiquity; nor will a very ſpacious field, or a ſheep-walk, be diſgraced by a Dutch barn, or a hayſtack.

WITH reſpect to *ſize* it depends on the diſtance from which it is to be ſeen; and as the ſight is ſo apt to be deceived in this, it is impoſſible to be certain of the effect without making a model, or raiſing a ſcaffold to ſhew the elevation. The farther off, the heavier and larger ſhould the building be; the nearer, the lighter; and when erections are beyond approach, they need only be models made of timber or lath and plaſter painted. Mere paintings on flat ſurfaces will not do, it being neceſſary to ſhow the projections of the angles, corniſhes, and roofs. Though a walk be conducted by them, it may be ſo contrived as not to exhibit them in this walk, but conceal them from every point of view except the one they are erected for. Admit they were real buildings, they ſhould be ſo ſituated, as to vary the ſcene, when viewed from different ſpots.

THEN as to their *deſign*; this ſhould be inſtantly perceived. Dignity ſhould characterize a temple; ſtrength and grandeur,

deur, a caſtle; elegance a manſion; and ſimplicity, a cottage.

And as to *effect*, the building ſhould be ſo turned as to ſhew it moſt to advantage; different fronts ſhould be preſented at different openings. In ruins, beſides the pictureſque effect, ſome emblematical character may be given, which will as much delight the memory as the eye, and theſe may be made to give ſhelter from the ſun, or from a ſtorm, as well as any other building.

In erecting the reſemblance of ruins, nothing better can be done than to copy ſome beautiful fragment of an ancient caſtle or abbey, and to place the laſt ſo as it will be ſheltered with trees covered with ivy, and carry the face of antique ſolemnity. Many pictures of this kind, will be found in Groſe's Antiquities.

In a retired valley, ſo ſunk as to ſhut out all proſpect, if watered by a ſtream, a grotto may be ſo contrived, as that the water might

might trickle through its roof; but the building ſhould be incruſted only with the productions natural to its ſituation, and the ſoil about it; and within a wood may be built a menagerie for ducks or fowls.

WHERE uſeful buildings ſtand in our way, it is eaſy to decorate or conceal them. In gardens of ſmall extent, it may be neceſſary to hide them entirely, which may be done with trees, or make them wear the ſemblance of ſome other form. A ſtable, a barn, or a brew-houſe, faced with timber or plaſter may be made to repreſent a temple, a ruin, or a cottage; and at a diſtance, or out of the reach of diſcovery, a painting may be ſubſtituted for a bridge over a piece of water, or any other erection we may wiſh it to reſemble.

HAVING now pointed out the means of decorating the country round about our houſes, and given moſt of the rules neceſſary for laying out of pleaſure-ground,

let

let us confine ourſelves to a narrower ſcale, and ſee what can be done with thoſe ſmall ſpots of ground generally called

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A GARDEN.

WITHIN the narrow compaſs of ſmall ſpots, there is not room for diſtant effects, but where the adjoining land belongs to the ſame proprietor, by ſinking the fences, in the manner I have ſhewn we may make the whole reſemble a garden, by decorating the adjoining land in the manner I have propoſed.

1. IF a garden will admit of many catch views; places probably may be found, where even a painting erected in a wood, reſembling a turret riſing above the covert, or ſome arches ſeen within, wearing the appearance of an abbey or a caſtle, may

may have pretty near the effect of more expenſive erections. Nay, if a ſituation can be found, even a maypole, that would not intrude itſelf at every view, would not be an unpleaſing object; much leſs would the reſemblance of an ancient croſs, raiſed on a pillar, or ſome ſtone ſteps; without which, formerly, ſcarce a hamlet was to be ſeen.

2. In planting of ſhrubberies within the diſtrict of a garden, the different ſhades or tints of green are more neceſſary to be attended to, than in the raiſing of woods, to be ſeen at a diſtance; where, as I obſerved, a nice diſtinction in colours is not ſo obſervable. An amphitheatre of ſhrubs riſing one above another, the ſhorteſt before, and gradually taller ones behind, as they recede from the eye, ſo as that the whole may be ſeen at one view, forms no unpleaſing object. In this caſe, the darker greens ſhould ſtand behind as a back ground to ſet off the lighter, and the whole may be enriched with ſome variegated ſhrubs or flowers in front, or occaſionally

occaſionally intermixed with them. The bloom of ſhrubs, the hue of their berries, their foliage and their bark, will, if properly mixed, form as pleaſing a variety as the bloom of flowers; ſo will the different tints the leaves aſſume in autumn, at the change of the leaf; and by obſerving thoſe tints at that time of the year, the choice may be directed to the improvement of their variety. When flowers are introduced, care ſhould be taken to reject ſuch as are bad, of a ſtraggling growth, of harſh colours, and poor foliage, and to plant ſuch as grow tall and large, form beautiful cluſters, and harmonize with the greens that ſurround them.

3. An additional degree of beauty may be given even to the flowers of a border, by arranging them according to their heights, their ſizes, their colours, and their times of blowing. In their ſize they might riſe gradually, from the ſmalleſt flowers to pionies, carnation-poppies, lilies, ſun-flowers, and holly-

oaks, and in their tints, from white to ſtraw colour, purple, incarnate, the deepeſt blues and moſt brilliant crimſons and ſcarlets. Such whoſe leaves and flowers unite, might be blended in their roots and thus form one rich variegated maſs. For example, the white and purple candied-tuft, might be blended together, the various coloured larkſpurs, ſweet-williams, double poppies, china-aſters, loopins, pinks and carnations, ſo might the various crocus's and the violets. The ſame might be done in ſhrubs, either by blending the various roſes and altheas, or grafting them on one ſtem. Mixing the purple with the white lilac, the white with the yellow jeſſamine.

In flower gardens, by having a ſucceſſion of various flowers in pots, they might be buried in the ground, and as they fell away in bloom, might be removed and others brought to ſupply their place. Thus might you have a conſtant ſucceſſion for almoſt every month in the year, and the flowers be never ſeen but in the height

height of their beauty. Where you have a row of trees ſtanding diſtinctly from each other; feſtoons of honey-ſuckles falling elegantly between each tree will have a beautiful effect. For this purpoſe, they ſhould be planted at the ſtems, and be trained up the trees to a certain height and then led along a wire fixed between them.

4. THEN if you ſtudy fragrancy, in places where you wiſh to regale the ſcent, it may be neceſſary to know what thoſe flowers and plants are which beſt perfume the air. Roſes, damaſk and red, are faſt flowers and yield little or no ſmell, as you paſs along them; no more do bays, ſweet-marjoram, or roſemary. Thoſe which ſcent the air the moſt, are the violet, eſpecially the double white, which blows twice a year; next to this the muſk roſe; the lily, wall-flowers, ſtocks, cloves, pinks, particularly the red pink, ſweet-peas, ſweet-william, minionet, and lilies of the valley. Honey-ſuckles, and the woodbine, and at a diſtance the

jeſſamine, ſeringa and ſtrawberry leaves dying. Burnet, wild thyme and water-mint, if planted in pathways, yield a moſt grateful ſmell, when trodden and cruſhed. To know what flowers and ſhrubs bloom in particular months, I would recommend, a recourſe to a little book called *The Garden Companion for Gentlemen and Ladies*,* in which you will find every neceſſary information on that head.

5. To families who live their winter in the country, I would recommend evergreens about the houſe, which will look chearful in the worſt of weather; as evergreen oak, firs, cedars, yews, cypreſs, bays, laurels, lauruſtinus, hollies, arbutus, junipers, ivy, phillyreas, roſemary, lavender, periwinkle white purple and blue, germander, flags, and

* This little book is ſold for one ſhilling, and points out the time for ſowing, planting, &c. both flowers and vegetables, ſo as to have a regular ſucceſſion of both throughout the year, but as there is a ſimilar publication or two, enquire for it by the above title.

ſweet

ſweet-marjoram, if warm ſet, which with a mixture of the mezereons that blow in February, the aconite, ſnow-drop, crocus and hepatica, primroſes, anemonies, and early tulips, will almoſt in a chearful day make us forget the abſence of ſpring, provided the ſpot be ſheltered from the eaſt and north by trees, by buildings, or a wall. This deception may alſo be increaſed by the addition of a few ſinging birds, hung occaſionally out in cages; a glaſs or china ciſtern or two, placed by on artificial rocks, with gold and ſilver fiſh; and to thoſe who can afford it, a green-houſe.

6. It is impoſſible to give rules in laying out a flower-garden, which depends in a great meaſure upon its ſize, and the poſition of the ground. Narrow gravel walks and parterres, hemmed in with box, are very formal and old faſhioned; regular ſerpentines and long ſtreight walks are as bad. Graſs with beautiful clumps of ſhrubs and flowers ſcattered with taſte, are generally

moſt pleaſing, with a hard terrace of gravel for the benefit of walking after a ſhower of rain, when every thing in bloom gives out its fragrancy; or, the form and diſpoſition of the clumps or flower beds, may be very irregular, but not appear broken into too many disjointed patches; they may ſeem to interrupt only the graſs walks, winding from ſide to ſide, and frequently meeting a gravel walk that may ſurround the whole.

In ſhort, any little ſpot, lying well to the houſe, filled with the beſt flowers, and a proper ſucceſſion of them, and kept exceedingly neat and clean, cannot fail of affording pleaſure, let it be laid out almoſt in what form it may.

A word or two on arbours and buildings ſhall finiſh this ſubject. Deep and dark *berceaus* or bowers, made with lattice-work, matted with cobwebs, excluding both light and air, cannot be pleaſing even in the blaze of day; but if we can ſuppoſe a bower formed of hazel,

zel, elm, or other trees, whoſe branches are interwoven to the top ſo as to form a lofty ſhallow arch, but ſufficiently deep to ſhelter a perſon from the ſcorching rays of the ſun, and this bower decorated with jeſſamine, ſcarlet beans, naſturtiums, woodbine, ſweet-ſcented peas, the convolvulus major, and many other climbers, planted on the outſide, and forcing their way through within, it muſt afford a very delightful retreat. A broad walk covered in this manner, would not only be a luxury, but the higheſt ornament to a garden.

INDEED in a garden where objects are deſigned only to embelliſh, any ſpecies of architecture, any kind of building; a ſun-dial on a pedeſtal or figure, an occaſional ſtatue or vaſe, a baſon of water, or a *jet d'eau* may be admitted, if properly placed; though but few ſcenes can bear more than two or three ſuch objects; in ſome, a ſingle one ſhall have a better effect than many, and a careleſs glimpſe of them ſhall frequently pleaſe

more than where they are induſtriouſly ſhewn.

FERME ORNEE.

WHERE gentlemen are inclined to embelliſh an adjoining farm; it may be done without any great expence, by forming a belt walk round it, which takes away little more than the head-lands of a field, and theſe are, in fact, the parts a farmer ſeldom dreſſes, or ſets any ſtore by, as corn growing on ſuch head-lands, owing to the harbour given to birds by the adjoining hedges, is of little value. If then ſuch fields through which the belt paſſes are never fed, there will be no need to encloſe ſuch walk, a little gravel, mowing, planting and cleaning is all the expence; with the addition of ſome ſmall attention to the diſtant effects as we paſs along. To ſuch gentlemen as have

have this object in contemplation, I would recommend a view of the Leaſows, near Hales Owen in Worceſterſhire, the reſidence of the late Mr. Shenſtone, whoſe fortune was not 500 l. a year; that of Mrs. Southcote, near Weybridge in Surry, and that of Perſfield, near Chepſtowe in Monmouthſhire. However, by way of hint upon this ſubject, I will conduct the reader a little way round ſuch a farm, and point out as I go, a variety of picturesque ſcenes that may be opened through it; provided the poſitions and irregular lying of the ground will admit of the diverſity.

STRAYING then from the open, high ground lying round the houſe, we may deſcend into a narrow gloomy dell whoſe banks on both ſides are crowded with trees, growing upon abrupt and broken ſteeps, one of whoſe ſides is waſhed by a murmuring brook, falling down among roots and ſtones into the hollow below, and forming a natural caſcade. In one place the ſtream is rapid and expoſed to view, in another it is loſt among thickets,

thicket, and can only be traced by its murmurs; preſently it appears again, gently gliding on in ſilver ſtreams between groupes of lofty elms, and enters a piece of water juſt below. As we paſs through this dell, our ſmell is regaled with the woodbine climbing up the trees, and lilies of the valley, growing at their roots, and our ears are delighted with the ſong of the throſtle, re-ecchoed through the vale, and the whiſtling of the black bird.

Issuing from this ſequeſtered ſpot, we riſe a knowl and approach the light, and are cheared with a pleaſing home-ſcene; perhaps, a piece of water, a farm houſe with a road round it, and a neighbouring village in the back ground.

The next ſcene is more ſolitary and myſterious; we deſcend into a vale covered with buſhes, and here and there a tree, where an antique urn contains the aſhes, perhaps, of two faithful lovers. A ſimple bank of moſs beneath the ſhelving of a rock invites to reading or to converſation

converſation. This wilderneſs thickens as we go, and becomes an impenetrable wood, the ſacred aſylum of happy pairs. A ſtream winds through this wood, falling in a ſucceſſion of caſcades down a quick deſcent of near two hundred yards in length. Many a tree grows in its bed; roots and large ſtones interrupt its courſe, varying its ſound, and the current trickles amongſt them: here, a thick foliage bends and hangs over the foam of the water, and there, groupes of trees chequer the ſhade, and occaſionally let in a ſun-beam to play upon it. The banks are adorned with flowering ſhrubs, ſweet-ſmelling plants, and the woodbine climbs among the trees.

At the bottom of this ſolitary vale, a little lake is formed which reflects the moon long before ſhe ſets, the ſhores are planted with poplar, and within their peaceful ſhade is erected a little monument dedicated to the remembrance of ſome valued friend.

Having left the wood, we come to fields

fields and incloſures of ſome extent, reaching to a river's edge, where flocks of ſheep and herds of cattle, in a variety of pleaſing groupes, attract the eye. A ſhady hedge-row of poplars, willows, and alders conducts us to a bridge or ferry; there we croſs to a little iſland, containing an antique temple, the ſeat of philoſophic meditation; croſſing again on the other ſide, we reach the dairy-farm where all the offices are as pictureſque as art and nature can form them.

RETIRING from this farm, we paſs a grove of ſtately elms, whoſe ſtems are decorated with all the fragrant climbers, and beneath, where the ſun has no admiſſion, are clumps of flowers and flowering ſhrubs, with here and there a ſeat inviting you to ſit.

THENCE we riſe gradually to the top of a hill, open to a fine broad vale richly ornamented with water, wood and villages.

DESIRE of ſhade, however, draws us down

down again to the adjoining dell, where a rill more gentle than any of the former, runs through a thicket of conſiderable length, dropping here and there in ſhallow falls, or winding round ſome groupes of alders, and forming little aits. The pathway is conducted along the bank of this rill up the ſide of a hill commanding an extenſive proſpect, from whence we proceed through many beautiful incloſures, affording pretty views of the farm and huſbandmen at work, and ſo on.

I SHALL not pretend to deſcribe all the ſcenes that nature is capable of; it is ſufficient to ſay, that where there is inequality of ground, and various kinds of cultivation going on, the ſame objects ſeen from different points of view, will create a different ſcene. If a gravel walk is carried round theſe fields, and encloſed and decorated with buildings, ſhrubs, and flowers, it is in fact a garden, as far as it extends; a ferme orneé is a very different thing, and attended with much leſs expence.

I SHALL cloſe this ſubject with a few directions that may occaſionally be uſeful.

1. IN making walks round your grounds, where the trees ſtand thick, I would recommend, not opening the way before you by falling them; but clearing away the underwood, and here and there a tree; opening a view through the ſtems of the trees in general, round which you might train the woodbine, and by planting a ſelection of well adapted greens, you may vary the ſcene in every ſtep you take.

2. THROUGHOUT a belt ſurrounding a lawn or padock, the trees and ſhrubs that adorn the pathway, ſhould frequently project into and appear to blend themſelves with the field; while the field ſhould in like manner ſeem to form receſſes among the projecting trees; and here, if the fence be concealed, when the ſheep go into theſe receſſes, they will appear to be uncontrouled, and the only evidence to the contrary, will be

be afterwards, that nothing has been deſtroyed. To conceal the fences, you need only wind it freely, and the ſhrubberry at every bend will hide it from the view.

3. Those who are fond of inſcriptions on buildings, backs of ſeats, &c. though they can never pleaſe but once; and though the utmoſt they can pretend to, except when they carry emblematical alluſions or commemorate a departed friend, is to point out the beauties and deſcribe the effect of the ſpots where they are placed; theſe perſons will find a variety of lines, adapted almoſt to every occaſion, in Horace, Milton, Pope, Shenſtone, and other Engliſh poets.

4. To gentlemen who have much ground in cultivation, and who wiſh for a morning's ride, what can be more pleaſant, than a ramble round their farm? With this view, I would adviſe the headlands in general to be left in graſs, as well for the reaſons I have aſſigned before, as that in ſporting countries, hunters

hunters will ride over head-lands, and thus ſpoil a growing crop; beſides, they will pay as well, if not better in graſs than in grain. To further this plan, I will beg leave to lay before the readers an extract from the preface to Truſler's huſbandry. "To gentlemen fond of "riding, without an object in view; "even riding becomes irkſome; but "were they, when in the country, to "ride about their farm every fine day, "each gate opening with a latch; were "they to examine at ſuch times the im-"provement of their cattle; the condi-"tion of their teams and implements, "the ſtate of their fences, the cleanneſs "of their grounds, the richneſs of their "meadows, and the luxuriance of their "crops, new pleaſures would daily riſe "before them, and their morning's "ſaunter would be delightful.

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FINIS.